

CANADIAN CONCERT SERIES



KATHLEEN PARLOW

Violinist

LEO BARKIN at the Piano

EATON AUDITORIUM

Thursday, April 1st, 1943, at 8.45 p.m.

KATHLEEN PARLOW

PROGRAMME

I

Sonata—B Minor *Ottorino Respighi* (1917)

1. Moderato
2. Andante espressivo
3. Passacaglia

Ottorino Respighi was born in Bologna in 1879 and died in 1936 (April 18th). He studied music first under Martucci, eventually going to Rimsky-Korsakoff in St. Petersburg—and before his appointment as Principal of the famous St. Cecilia Academy in Rome went on to Berlin to study with Max Bruch. This—his only Sonata—shows how much he owes to his Russian master, while remaining completely original in feeling and expression.

There is much beautiful melody in the Sonata—and if Respighi does not allow pure intellectualism to hamper the flights of his imagination he, on the other hand, certainly refuses to admit of anything which does not reach a high musical standard. The Sonata in the first two movements is most interesting in rhythmic experiments, especially in the slow movement where, against an undercurrent, in the piano, of 10/8 time the violin has a theme of 4/4, interspersed with little peals of the bells, (so dear to Italian as well as Russian composers) — possibly only an Italian with operatic traditions could have penned a movement in such pure singing style. The last movement is a Passacaglia—and after a great variety of moods in the variations the work comes to a powerful and stormy close. Respighi was a good violinist as well as pianist—and the Sonata lies extremely well for the instruments. It has had surprisingly few performances since it was composed in 1917—and never seems to have been “taken up” by performers—as the Franck or Strauss Sonatas for instance. Perhaps some part of the answer to this lies in the fact that the metronome marks give very misleading directions according to Respighi's own performances and instructions. He wished the Sonata to be treated as a sort of joint Fantasie—and played in this manner it has always had its effect.

II

Sonata—G Minor *Debussy*

1. Allegro vivo
2. Intermède—(Fantasque et léger)
3. Finale—Très Animé

In complete contrast to the heroic and temperamental measures of the Respighi is the Debussy Sonata with its ethereal, eerie qualities with the influence of the Javanese native orchestras plainly to be heard. And the enchanting little Intermède!—surely no more elusive and fairy-like movement is to be found in our literature.

INTERMISSION

III

Chaconne *Bach*
Violin unaccompanied

IV

Romanza Andaluza *Sarasate*
Hungarian Dance *Brahms-Joachim*
Nocturne D Major *Chopin-Wilhelmj*
Souvenir de Moscou *Wieniawski*

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